

200

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HARRY CHRISTOPHERS ARTISTIC DIRECTOR

HANDEL *MESSIAH*

NOVEMBER 28-30, 2014
AT SYMPHONY HALL

2014-2015 BICENTENNIAL SEASON



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WELCOME TO **MESSIAH**

The Handel and Haydn Society opened its Bicentennial Season last month to sensational acclaim. The celebration continues this weekend with a work that holds an exceptional place in the history of this ensemble, Handel's *Messiah*. H+H first performed selections from this classic oratorio at its inaugural concert on December 25, 1815, and gave its first complete performance in the United States in 1818. Since 1854, *Messiah* has been performed annually, providing Boston with one of its oldest and most cherished holiday traditions. It is a great honor to present the 161st annual performance of this stirring masterpiece.

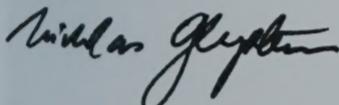
This is a remarkable time for our organization. For the Bicentennial Season opening concert, we announced "Instrumental Voices: A Campaign for H+H," a \$12 million capital campaign to grow H+H's endowment and to fund strategic initiatives and the Bicentennial. This is the most ambitious campaign undertaken by H+H in its history, and the largest by any early music group in our country. I hope that you will feel inspired to participate in this campaign.

During this time of giving, please also consider a year-end Annual Fund gift to help support current artistic and educational initiatives. Your contribution will allow H+H to strengthen educational efforts such as the Vocal Arts Program, which comprises five choruses for students in grades 3 through 12. You may have heard students from the choruses caroling in the hall before the concert. They will also perform in the **Holiday Sing on December 13 at Faneuil Hall**. At this family-friendly, sing-along concert, you won't want to miss hearing these youngsters, the next generation of Handel and Haydn musicians and audience members, perform with brass quintet and our renowned H+H Chorus, all led by the talented Lisa Graham, choral director at Wellesley College and a member of H+H's conducting faculty for ten years.

On behalf of the Handel and Haydn Society, I want to thank you for your extraordinary support, which contributes to make H+H one of the most vibrant performing organizations and music educators in Boston. To make a gift, or to receive more information, contact Development Director Mike Peluse at mpeluse@handelandhaydn.org or 617 262 1815.

With your commitment and trust, I look forward to celebrating the rest of our extraordinary Bicentennial Season with you.

Happy holidays,



Nicholas Gleysteen
CHAIRMAN OF THE BOARD

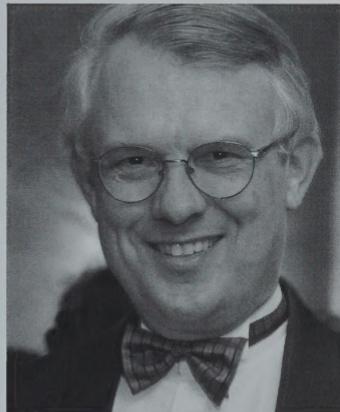
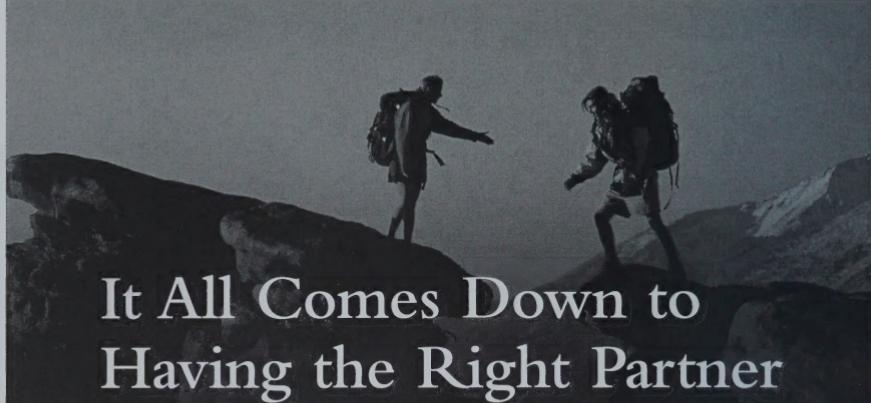


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ABOUT THE HANDEL AND HAYDN SOCIETY

Founded in Boston in 1815, the Handel and Haydn Society (H+H) is considered America's oldest continuously performing arts organization. H+H celebrates its Bicentennial in 2015 with a series of special concerts and initiatives to honor 200 years of music making. Under Artistic Director Harry Christophers' leadership, H+H's mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible, and broadly inclusive music education and training activities. H+H's Period Instrument Orchestra and Chorus present live and recorded historically informed performances of this repertoire in ways that stimulate the musical and cultural life of the Greater Boston community and beyond.

H+H's esteemed tradition of innovation and excellence began in the 19th century with the American premieres of Handel's *Messiah*, Haydn's *Creation*, Verdi's *Requiem*, and Bach's *St. Matthew Passion*. Today, H+H is widely known through its local subscription series, tours, concert broadcasts on 99.5 WCRB and National Public Radio, and recordings. H+H's first recording with Harry Christophers, *Mozart Mass in C Minor*, was issued in September 2010 on the CORO label. Subsequent releases include *Mozart Requiem* (2011), and *Coronation Mass* (2012), as well as the critically acclaimed *Haydn, Vol. 1* (September 2013) and the best-selling *Joy to the World: An American Christmas* (October 2013). Special CDs being recorded for the Bicentennial include *Handel Messiah* (currently on sale) and *Haydn The Creation* (scheduled for 2015).

As a 21st-century performing arts organization, H+H's primary roles are to perform and educate, and to serve as a resource center and community partner. The Karen S. and George D. Levy Education Program, established in 1985, reaches 10,000 children each year in underserved Greater Boston communities. H+H also maintains partnerships with cultural and higher educational institutions. It offers college students opportunities to learn about and perform Baroque and Classical music; presents public programming at libraries, community centers, and museums; and hosts free lectures and symposia.

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HARRY CHRISTOPHERS, CBE ARTISTIC DIRECTOR

The 2014-2015 Bicentennial Season marks Harry Christophers' sixth as Artistic Director of the Handel and Haydn Society. Since his appointment in 2009, Christophers and H+H have embarked on an ambitious artistic journey toward the organization's 2015 Bicentennial with a showcase of works premiered in the US by H+H since 1815, broad education programming, community outreach activities and partnerships, and the release of a series of recordings on the CORO label.

Christophers is known internationally as founder and conductor of the UK-based choir and period-instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, Australia, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000, he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury.

He has recorded over 120 titles for which he has won numerous awards, including the coveted Gramophone Award for Early Music and the prestigious Classical Brit Award in 2005 for his disc *Renaissance*. His CD *IKON* was nominated for a 2007 Grammy and his second recording of Handel's *Messiah* on The Sixteen's own label CORO won the prestigious MIDEM Classical Award 2009. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award, and The Sixteen won the Baroque Vocal Award for *Handel Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination as did *Palestrina, Vol. 3* in 2014. From 2007 he has featured with The Sixteen in the highly successful BBC television series *Sacred Music*, presented by actor Simon Russell Beale. The latest hour-long program, devoted to Monteverdi's *Vespers*, will be screened in 2015.

Harry Christophers is principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008, Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He is an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama and was awarded a CBE (Commander of the Order of the British Empire) in the 2012 Queen's Birthday Honors.



PHOTO: JAMES COYLE



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ARTISTIC DIRECTOR'S NOTE

HARRY CHRISTOPHERS

We are now in the Advent season, and tradition brings us to Handel's *Messiah*. This outstanding work has survived the test of time and, in particular, those countless years when Baroque conventions were ignored. Over recent decades, scholars and musicians have reassessed performance practice, providing us with a much better understanding of how this would have been done in Handel's day.

Messiah offers rewards whenever and wherever I perform the piece. Shortly before his death, somebody asked Sir Charles Mackerras why he always used a score for those works he had conducted countless times. "Because I always find something new," he replied. Handel's genius comes from his ability to create music that always sounds fresh, no matter how well you think you know it. In *Messiah*, he began with the advantage of a libretto chosen from the Bible, brilliantly arranged by Charles Jennens. In the early days of period performances, the work was so often presented as a collection of separate movements, each infused with "style" and maximum interest, but not treated as a complete work of art. There was a sense that the whole didn't matter, that it was less than the sum of its parts. I realised that this was the wrong equation. *Messiah*, for me, is one continuous drama. That's what draws me back to it and holds my interest.

Of course, each performance must be unique and one reason for that rests with the soloists. I am looking forward immensely to the individual insights that Joëlle Harvey, Tim Mead, Allan Clayton, and Brindley Sherratt will bring to *Messiah*. We will talk through ideas, and then it is up to me to mould it into an experience.

Handel builds the ebb and flow of time into the piece; he balances dramatic outbursts with periods of calm contemplation and connects with a spirituality that goes much deeper even than the libretto's scriptural words. Conducting *Messiah* is a workout, a physical and mental challenge. Every time I reach the final "Amen" and hear the high soprano A, I feel a shiver down my spine.



PHOTO: STU ROSEN

PROGRAM **HANDEL MESSIAH**



FRIDAY, NOVEMBER 28, 2014 AT 7.30PM
SATURDAY, NOVEMBER 29, 2014 AT 3PM
SUNDAY, NOVEMBER 30, 2014 AT 3PM
SYMPHONY HALL

Harry Christophers, *conductor*

Joëlle Harvey, *soprano*
Tim Mead, *countertenor*
Allan Clayton, *tenor*
Brindley Sherratt, *bass*

Handel and Haydn Society Period Instrument Orchestra and Chorus

Messiah

George Frideric Handel
(1685-1759)

Part the First

INTERMISSION

Part the Second

BRIEF PAUSE

Part the Third

Patrons are welcome to stand during the "Hallelujah" Chorus. If you do so, please rise quietly and be mindful of those around you who remain seated.

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Nov. 29, 2014 at 2.20pm • Young Men's Chorus
Nov. 30, 2014 at 2.20pm • Youth Chorus

After caroling throughout Symphony Hall, students from H+H's Education Program will sing carols from the stage 15 minutes before the start of each concert.

Program Sponsors

This program is generously underwritten by a dear friend of H+H who wishes to remain anonymous.

The artists' appearances are made possible by the generous support of the following individuals and businesses:

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We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert.

Photography and recording of any kind are strictly prohibited.

The concert runs approximately 2 hours 55 minutes, including intermission.

Food and beverages are not permitted inside the hall.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council and the National Endowment for the Arts.

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

The Handel and Haydn Society is a proud member of Chorus America (chorusamerica.org) a national organization that supports and promotes professional, volunteer, and youth choruses, and of Early Music America (earlymusic.org), a service organization that supports the field of early music in North America.



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Camila Parias
Erika Vogel
Brenna Wells
Shari Alise Wilson

Alto

Julia Cavallaro
Carrie Cherone
Mary Gerbi
Katherine Growdon
Margaret Lias
Miranda Loud
Emily Marvosh
Clare McNamara

Tenor

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Marcio de Oliveira
Randy McGee
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HANDEL AND HAYDN SOCIETY ARTIST PROFILES



Joélle Harvey, soprano

Soprano Joélle Harvey last performed with the Handel and Haydn Society in Handel *Samson* in May 2014. This season, Ms. Harvey's engagements include repeat appearances as Sicle in Cavalli's *Ormindo* with the Royal Opera, Covent Garden; Galatea in Handel's *Acis and Galatea* with the Killkenny Festival; and role debuts as Marzelline in Beethoven's *Fidelio* with the San Francisco Symphony and Anne Trulove in Stravinsky's *The Rake's Progress* with Utah Opera. On the concert stage, she appears with the Cleveland Orchestra (Bach's B Minor Mass), Tafelmusik, LA Philharmonic (Beethoven's *Missa Solemnis*), North Carolina Symphony (*Messiah*), The Hague Philharmonic (Bach's *Magnificat* and Cantata 57), Dallas Symphony (Mozart's Requiem) and the Pygmalion Ensemble (Mozart's Mass in C Minor).

The 2013–2014 season included performances with the Glyndebourne Festival Opera as Serpetta in *La finta giardiniera*; Adina in *L'elisir d'amore* with the Glyndebourne Festival Touring Company; and the Dallas Opera for Miranda in *Death and the Powers*, as well as concert appearances with the New York Philharmonic, San Francisco Symphony, Milwaukee Symphony and the Kansas City Symphony.



Tim Mead, countertenor

Praised for the warmth of his voice and the virtuosity and stylistic elegance of his singing, British countertenor Tim Mead last performed with H+H in Monteverdi's *Orfeo* in 2006. His engagements this season include Theo Loevendie's *Spinoza* at the Concertgebouw Amsterdam, Bach's B Minor Mass with the English Concert, *Messiah* with the Academy of Ancient Music, a solo recital in Rome, the title role in Philip Glass' *Akhnaten* at Vlaamse Opera, and his role debut as Oberon in Britten's *A Midsummer Night's Dream* at Bergen Opera.

On the concert stage, Mead has sung *Messiah* with the New York Philharmonic, Orchestra of the Age of Enlightenment, Le Concert d'astree, Royal Scottish National Orchestra, Orchestra Sinfonica Nazionale della Rai, Accademia Bizantina, and Concerto Köln; Bach's *Christmas Oratorio* with Les Arts Florissants; Bach's *Magnificat* with Le Concert d'astree; Bach's *St. Matthew Passion* with De Nederlandse Bachvereniging; and Handel's *Theodora* with the English Concert.

Allan Clayton, tenor

British tenor Allan Clayton last performed with the Handel and Haydn Society in *Messiah* in 2010. A consummate actor and deeply sensitive musician, he has already made a huge impact on the international operatic and concert scene. Recent operatic appearances include Rameau's *Castor und Pollux* with the Komische Oper Berlin, Stravinsky's *Oedipus Rex* at the BBC Proms, and George Benjamin's *Written on Skin* at the Festival de Aix-en-Provence, Netherlands Opera, the Theatre du Capitole Toulouse, the Royal Opera House, Wiener Festwochen, and the Bayerische Staatsoper.

Recent concert appearances include Handel's *Belshazzar* on tour through Europe with the Les Arts Florissants and William Christie; Handel's *Theodora* with Les Violons du Roy and Bernard Labadie in Quebec; Mendelssohn's *Ellijah* with the New York Philharmonic and Alan Gilbert; Berlioz's *L'Enfance du Christ* with the Britten Sinfonia and Sir Mark Elder; Verdi's *Otello* (Cassio) with the London Symphony Orchestra and Sir Colin Davis; Britten's *War Requiem* in Bregenz, Sydney, and Perth; and Haydn's *Seasons* with the Gabrieli Consort in Paris and London.

Brindley Sherratt, bass

Making his H+H debut, British bass Brindley Sherratt has performed internationally at the world's most prestigious musical venues and festivals. Highlights of the current season include Sparafucile in Verdi's *Rigoletto* at Covent Garden, Sarastro in Mozart's *Magic Flute* at the Netherlands Opera, and Trulove in Stravinsky's *The Rake's Progress* at the Metropolitan Opera.

Notable career highlights include Claggart in Britten's *Billy Budd* at the Glyndebourne Festival, BBC Proms, and the Brooklyn Academy of Music. Engagements in future seasons see him return to Covent Garden and the Metropolitan Opera and make major debuts at the Lyric Opera of Chicago, the Opernhaus Zurich and the Teatro Real in Madrid. Mr. Sherratt has appeared at the Bregenz, Edinburgh, Lucerne, Salzburg and Three Choirs Festivals, and at the BBC Proms. He works regularly with such conductors as Harry Bicket, Sir Andrew Davis, John Eliot Gardiner, Louis Langrée, Yannick Nézet-Séguin, and Antonio Pappano.



A handwritten musical score for four voices. The title "No. 53" is at the top left, with "Hallelujah" written below it. The title "Canto" is written above the first staff. The score consists of four staves, each with a different vocal range indicated by a bracket: soprano (highest), alto, tenor, and bass (lowest). The music is written in common time (indicated by "C" in the first staff). The notation includes various note heads (solid, hollow, and cross) and rests, with some notes having vertical stems and others horizontal. The bass staff contains a prominent bass clef. The score is divided into measures by vertical bar lines.

PROGRAM NOTES

MESSIAH: A BOSTON TRADITION

"We have no language to do justice to the feelings experienced in attending the inimitable execution of a most judicious selection of pieces from the fathers of sacred song....Some of the solos were sublime and animating."

This is part of a review, published in the *Boston Columbian Sentinel*, of the first Handel and Haydn Society performance on Christmas Day 1815. Featuring excerpts from Handel's *Messiah* as well as Haydn's oratorio *The Creation*, the performance at King's Chapel began at 6pm and

lasted about three hours. The church was full; about 1,000 people were in the audience, a number that is even more remarkable considering the population of Boston at that time was about 25,000. There were 113 performers: 100 singers (90 men and 10 women), 12 instrumentalists, and an organist. In addition to the "Hallelujah" Chorus that concluded the concert, two arias ("I Know that My Redeemer Liveth" and "He Shall Feed His Flock") and one chorus ("Lift Up Your Heads O Ye Gates") from *Messiah* were performed. The performance was a musical success with one performer noting, "Such was the excitement of the hearers and the enthusiasm of the performers that there is nothing to be compared with it at the present day."

Three years to the day after its inaugural concert, on Christmas Day 1818, H+H gave the first complete performance of *Messiah* in America. H+H has been performing *Messiah* each December since 1854; the oratorio concluded two-thirds of H+H's 19th-century music festivals and has been a fixture in H+H anniversary celebrations as well. Moreover, H+H frequently sang the "Hallelujah" Chorus as the last work for benefit concerts and civic events.

The Handel and Haydn Society's annual December performances of *Messiah* connect the oratorio with the Christmas season; however, *Messiah* premiered in Dublin in April 1742. When its composer George Frideric Handel (1685-1759) conducted this work, he routinely presented *Messiah* prior to Easter.

Messiah became a cultural icon even during Handel's lifetime and its impact has not diminished since the composer's death. With a history so rich and far-reaching, it is hard to imagine that the oratorio caused a scandal in London. Even in Dublin there were obstacles to the first performance.

Charles Jennens, who had supplied Handel with texts for other oratorios, sent the composer a new text, or word-book, in 1741. Rather than telling a continuous story, Jennens' latest text was a collection of scripture passages from the Old and New Testaments which referred to the prophecy and birth of Christ (Part I), his death and resurrection (Part II), and the redemption and response of the believer (Part III).

Also in 1741, William Cavendish, the Duke of Devonshire and Lord Lieutenant of Ireland, invited Handel to Dublin, a major cultural center, to participate in a season



Hallelujah: To stand or not to stand?

The story goes that at one of the first performances of *Messiah* in London in 1743, King George I was so moved by the "Hallelujah" Chorus that he sprung to his feet. In deference to their sovereign, the crowd was obliged to rise along with the king, and all remained standing through the end of the chorus. This sparked a tradition of standing for the "Hallelujah" chorus. It is a tradition that has survived centuries. Joseph Haydn is said to have participated during a visit to London. Throughout the world, audiences regularly take to their feet at the opening bars of the "Hallelujah" Chorus.

As it often goes with traditions, however, the true story remains unclear. There is not much evidence that anything like that actually happened in 1743. The first mention of the tradition came in 1780, nearly 40 years after it was said to have started. There was a great deal of first-hand accounts of *Messiah* performances from Handel's lifetime, but none refers to the audience rising en masse for the "Hallelujah" Chorus. In recent decades, a number of conductors—including Robert Shaw and Christopher Hogwood—have argued against the tradition, suggesting it is a distraction from Handel's powerful opening to the chorus.

Both practices remain very common among Boston's music lovers. We invite you to make your own choice on how to honor Handel's outstanding musical legacy.

Messiah Through the Years

1741

Charles Jennens sent Handel the word-book (text) for *Messiah*

1741

Handel composed the oratorio between Saturday, August 22 and Monday, September 14. Some music was adapted from other works.

April 13, 1742

Dublin premiere with a combined ensemble of about 50 players and singers. The concert benefited three charities (Relief of the Prisoners in several Gaols, the Support of Mercer's Hospital in Stephen's Street, and the Charitable Infirmary on the Inns Quay). The oratorio continued to be performed in Dublin, often during the Christmas season.

1743

First London performance at Covent Garden. Handel titled the work *A Sacred Oratorio* to help quell objections from the clerical community.

1745

First London performance using the title *Messiah*.

1750

First performance to benefit the Foundling Hospital for the Maintenance and Education of Exposed and Deserted Young Children, founded in 1740 by Captain Thomas Coram. Handel, who preferred to perform the oratorio just before Easter, conducted from the organ and performed organ concertos during the intermissions. Handel conducted *Messiah* annually at the Foundling Hospital for the remainder of his life.

1767

The full score of *Messiah* published for the first time.

1770

Overture and 16 numbers from *Messiah* performed in New York.

1772

First performance of *Messiah* in Hamburg.

1773

Portions of *Messiah* performed at Boston's Faneuil Hall in honor of King George III.

1784

First Handel commemoration at Westminster Abbey, including two performances of *Messiah*. With approximately 600 performers, this marked the beginning of large-scale *Messiah* performances. The number of performers seemed to grow with each *Messiah* performance in the 19th century; however, during the 20th century, the size of many ensembles gradually began to decrease.

1786

Portions of the oratorio performed at concerts in Philadelphia, Boston, New York, and Charleston

1789

Mozart created an updated version for performances in Vienna.

1803

First performance of *Messiah* in Halle, Handel's birthplace.

1815

The first concert of the Handel and Haydn Society featured two choruses and two arias from *Messiah*.

of oratorio concerts to benefit local charities. Handel accepted the invitation and began composing; he set *Messiah* in just 24 days.

With Handel's arrival in Dublin, anticipation for his new oratorio ran so high that an announcement in the *Dublin Journal* requested that ladies "would be pleased to come without hoops [in their skirts] ... making room for more company."

In January 1742, the deans of St. Patrick's Church and Christ Church, Dublin, were asked to allow their choir members to participate in the first performance of *Messiah*. Christ Church agreed, and at first it seemed that St. Patrick's Church concurred. However, the dean of St. Patrick's Church, Jonathan Swift, then revoked permission, claiming never to have granted it in the first place. This turn of events was potentially disastrous because both churches had to agree in order for the performance to proceed. Eventually, Swift did agree and *Messiah* was premiered in Dublin at the Music Hall on Fishamble Street on April 13, 1742.

Handel returned to London and, in 1743, gave that city's premiere of *A Sacred Oratorio*; he refrained from titling the work *Messiah*.

H+H and *Messiah* Through the Years

December 25, 1815

The first concert of the Handel and Haydn Society featured two choruses and two arias from *Messiah*. Tickets cost \$1 each, but there were incentives for purchasing multiple tickets: with the purchase of five tickets, the sixth was free; with the purchase of six tickets, the seventh and eighth were free.

December 25, 1818

Handel and Haydn Society gave the first performance of the complete *Messiah* in America.

1854

H+H began performing *Messiah* each December, often on or near Christmas Day.

1857

The first H+H music festival closed with a performance of *Messiah* "with a chorus of 600 and an orchestra of 80 performers." Three of the next five music festivals would also close with *Messiah*.

1875

Composer Robert Franz (1815-1892) was commissioned by H+H to create a new *Messiah* arrangement based on the Mozart version of 1789.

1924

H+H gave two concerts for children featuring six numbers from *Messiah*, including the "Hallelujah" Chorus.

1955

Messiah, H+H's first commercial recording, was released.

1963

H+H presented the first complete televised performance of *Messiah* for National Educational Television

1972

H+H Music Director Thomas Dunn integrated the concept of Historically Informed Performance by reducing the chorus size for *Messiah* to 30 singers.

1977

H+H recorded *Messiah* with Thomas Dunn conducting.

2000

First H+H *Messiah* recording using period instruments.

2014

H+H releases *Messiah*, recorded live at Symphony Hall, Boston in 2013 with Harry Christophers conducting.

because of objections to the use of Biblical texts in a concert setting. Some of these complaints were voiced in the press on the same day the London concert was advertised. An anonymous letter to the *Universal Spectator* raised concerns over the use of Biblical texts as well as the propriety of theater performers, whose morals were assumed to be questionable, singing these sacred texts: "I ask if the Playhouse is a fit Temple to perform it [a sacred oratorio] in, or a Company of Players fit Ministers of God's Word."

The first London performances were not as successful as those in Ireland; however, beginning with a 1750 concert to benefit the Foundling Hospital, *Messiah* performances became an annual event in London. Objections to Handel's sacred oratorio had subsided and were replaced with

descriptions similar to that written by Miss Catherine Talbot in 1756: "The only public place I have been to this winter was to hear the *Messiah*, nor can there be a nobler entertainment." Soon, performances of the oratorio were mounted in the Old and New Worlds.

Handel composed other oratorios, both before and after *Messiah*, but none continually captivated concert-goers in quite the same way. Since the performances for the Foundling Hospital, *Messiah* is one of the few compositions in the history of music that never waned in popular and critical appeal. It has been performed by large and small ensembles, as well as arranged by other composers, such as Wolfgang Amadé Mozart in the 18th century and Robert Franz, at the request of H+H, in the 19th century. For the 1742 premiere of *Messiah*

PERFECT GIFTS FOR THE HOLIDAY SEASON

Handel Messiah

"We should never get so buried in scholarship that we lose sight of how exciting this music is, even after hundreds of years. [H+H] delivers that excitement, and the applause shows how the audience loved it."

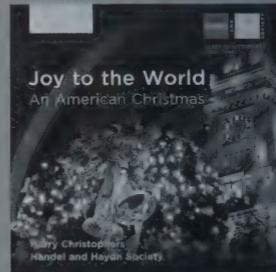
The Buffalo News



Joy to the World: An American Christmas

"The singing is excellent."

Early Music Review



Haydn, Vol. 1

"Handel and Haydn pulled all this off with vivid color, a crisp attention to detail, and a palpable joie de vivre — which is everything in Haydn..."

Thomas Judd, The H&H Review



Purchase your gifts today at the H&H Shop, located in the Cohen Wing at Symphony Hall, or online at handelandhaydn.org/shop.

in Dublin, it is estimated that Handel had a combined ensemble of approximately 50 performers, with almost the same number of vocalists and instrumentalists. For the London performances, Handel had more singers available to him, and after the composer's death, *Messiah* performances were given with an ever-increasing number of performers. In the 20th century, however, this trend began to reverse.

In the 20th century, there was a renewed interest in reconstructing performances using Handel's original performing forces. For the Handel and Haydn Society, that trend began in earnest in 1967 under H+H Music Director Thomas Dunn, who after presenting one last large-scale *Messiah*, began reducing the size of the chorus. The commitment to historical performance practice was solidified in 1986 with the appointment of Christopher Hogwood as H+H artistic director. Today's performance reflects the historical awareness of the approximate size of the ensemble used in Handel's day combined with period instruments (instruments built in or according to 18th-century specifications) and performance techniques. This historical performance ideal is blended with the passion and fervor that has characterized this oratorio from its inception.

© Teresa M. Neff, PhD, 2014

CHRISTOPHER HOGWOOD HISTORICALLY INFORMED PERFORMANCE FELLOW

BICENTENNIAL BEAT FROM THE ARCHIVES

200
H+H

December performances of *Messiah* by the Handel and Haydn Society connected the oratorio with the holiday season. We can follow that relationship beginning with the December 1854 program, the first of what would become an annual event for H+H. Below, a program from 1860 and an advertisement from 1940 show how *Messiah* was first called “Christmas Oratorio,” meaning “concert,” and then specifically associated with the “story of Christmas.”

The “*Messiah* equals Christmas” connection was reinforced by a reviewer of an H+H concert in 1911 (facing page). Finally, notices that train schedules would be changed to accommodate *Messiah* performances provide further evidence of the immense popularity of this work.



Messiah advertisement, 1940: “The story of Christmas magnificently told in music.”

Program for Christmas Oratorio (concert), December 30, 1860

Whatever the season may or may not do between now and the 25th, the holidays are with us. Last night, in Symphony Hall, "The Messiah" was performed by the Handel and Haydn Society. Here is one item incident to Christmas which the irregularities of the elements cannot cause to fail. For "The Messiah" of the Handel and Haydn Society is, in Boston, as much our festival as the feast; it is, like the first snow, or the winter solstice, an institution.

Review of H+H performance of *Messiah* on December 17, 1911

NEW YORK AND NEW ENGLAND
RAILROAD.

Notice to Passengers.

At the request of patrons, the Management will hold the **10.00** P.M. Train at Boston until fifteen minutes after close of Concert at Music Hall, Sunday, Dec. 27, 1885, to accommodate those desiring to attend the performance of

THE MESSIAH.

E. C. ALLEN, Superintendent. **A. C. KENDALL, General Pass. Agent.**

CASHMAN, READING & CO., 603 WASHINGTON STREET, BOSTON.

"*Messiah* train" notice, 1885

Explore more items from the archives and learn stories from H+H's past in the book published for H+H's Bicentennial, *The Handel and Haydn Society Bringing Music to Life for 200 Years*. Available for purchase in two full-color editions: a numbered special edition bound in full cloth and signed by Harry Christophers for \$200 and a standard edition for \$40. Take home your copy today from the H+H Shop in the Cohen Wing or order online at handelandhaydn.org/shop.

HANDEL *MESSIAH* PROGRAM TEXT

Original English text taken from the *Scriptures* by Charles Jennens

Part the First

SINFONY

RECITATIVE, ACCOMPANIED (TENOR)

Comfort ye, comfort ye, my people, saith your God: Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardoned. The voice of Him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. (Isaiah XL, 1-3)

ARIA (TENOR)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight and the rough places plain. (Isaiah XL, 4)

CHORUS

And the glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it. (Isaiah XL, 5)

RECITATIVE, ACCOMPANIED (BASS)

Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heav'ns and the earth, the sea, and the dry land, all nations I'll shake; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple; even the messenger of the Covenant whom ye delight in, behold, He shall come, saith the Lord of Hosts. (Haggai II, 6-7; Malachi III, 1)

ARIA (COUNTERTENOR)

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire. (Malachi III, 2)

CHORUS

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Malachi III, 3)

RECITATIVE (COUNTERTENOR)

Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, "God with us." (Isaiah VII, 14; Matthew I, 23)

ARIA AND CHORUS (COUNTERTENOR)

O thou that tellest good tidings to Zion get Thee up into the high mountain; O Thou that tellest good tidings to Jerusalem lift up Thy voice with strength, lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for Thy light is come, and the glory of the Lord is risen upon Thee. (Isaiah XL, 9; LX, 1)

RECITATIVE, ACCOMPANIED (BASS)

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon Thee, and His glory shall be seen upon Thee. And the Gentiles shall come to Thy light, and kings to the brightness of Thy rising. (Isaiah LX, 2-3)

ARIA (BASS)

The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah IX, 2)

CHORUS

For unto us a Child is born, unto us a Son is given and the government shall be upon His shoulder, and His name shall be called: Wonderful Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace! (Isaiah IX, 6)

PIFA

RECITATIVE (SOPRANO)

There were shepherds abiding in the field, keeping watch over their flock by night. (Luke II, 8)

RECITATIVE, ACCCOMPANIED (SOPRANO)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (Luke II, 9)

RECITATIVE (SOPRANO)

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Savior, which is Christ the Lord. (Luke II, 10-11)

RECITATIVE, ACCCOMPANIED (SOPRANO)

And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying: (Luke II, 13)

CHORUS

Glory to God in the highest, and peace on earth, good will toward men. (Luke II, 14)

ARIA (SOPRANO)

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold, thy King com'th unto thee. He is the righteous Savior, and He shall speak peace unto the heathen. (Zechariah IX, 9-10)

RECITATIVE (COUNTERTENOR)

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (Isaiah XXXV, 5-6)

ARIA (COUNTERTENOR AND SOPRANO)

He shall feed his flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor, come unto Him all ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for he is meek and lowly of heart; and ye shall find rest unto your souls. (Isaiah XL, 11; Matthew XI, 28-29)

CHORUS

His yoke is easy, and His burthen is light. (Matthew XI, 30)

Part the Second**CHORUS**

Behold the Lamb of God, that taketh away the sin of the world. (John I, 29)

ARIA (COUNTERTENOR)

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting. (Isaiah LIII, 3: 1, 6)

CHORUS

Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah LIII, 4-5)

CHORUS

And with His stripes we are healed. (Isaiah LIII, 5)

CHORUS

All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (Isaiah LIII, 6)

RECITATIVE, ACCCOMPANIED (TENOR)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (Psalm XXII, 7)

CHORUS

He trusted in God that He would deliver Him; let Him deliver Him, if he delight in Him. (Psalm XXII, 8)

PLEASE TURN THE PAGE QUIETLY

RECITATIVE, ACCCOMPANIED (TENOR)

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on him, but there was no man, neither found He any to comfort Him. (Psalm LXIX, 21)

ARIA (TENOR)

Behold, and see if there be any sorrow like unto His sorrow. (Lamentations I, 2)

RECITATIVE, ACCCOMPANIED (TENOR)

He was cut off out of the land of the living: for the transgression of Thy people was He stricken. (Isaiah LIII, 8)

ARIA (TENOR)

But thou didst not leave His soul in hell; nor didst Thou suffer thy Holy One to see corruption. (Psalm XVI, 10)

CHORUS

Lift up your heads, O ye gates; and be ye lift up ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts: He is the King of Glory. (Psalm XXV, 7-10)

ARIA (SOPRANO)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. (Romans X, 15)

CHORUS

Their sound is gone out into all lands, and their words unto the ends of the world. (Romans X, 18)

ARIA (BASS)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed. (Psalm II, 1-2)

CHORUS

Let us break their bonds asunder, and cast away their yokes from us. (Psalm II, 3)

RECITATIVE (TENOR)

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision. (Psalm II, 4)

ARIA (TENOR)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel. (Psalm II, 9)

CHORUS

Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah! (Revelation XIX, 6; XI, 15; XIX, 16)

Part the Third

ARIA (SOPRANO)

I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth: And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (Job XIX, 25-26; I Corinthians XV, 20)

CHORUS

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (I Corinthians XV, 21, 22)

RECITATIVE, ACCCOMPANIED (BASS)

Behold I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (I Corinthians XV, 51-52)

ARIA (BASS)

The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd. (I Corinthians XV, 52)

RECITATIVE (COUNTERTENOR)

Then shall be brought to pass the saying that is written, Death is swallow'd up in victory. (I Corinthians XV, 54)

DUET (COUNTERTENOR AND TENOR)

O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. (I Corinthians XV, 55-57)

CHORUS

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (I Corinthians XV, 55-57)

ARIA (SOPRANO)

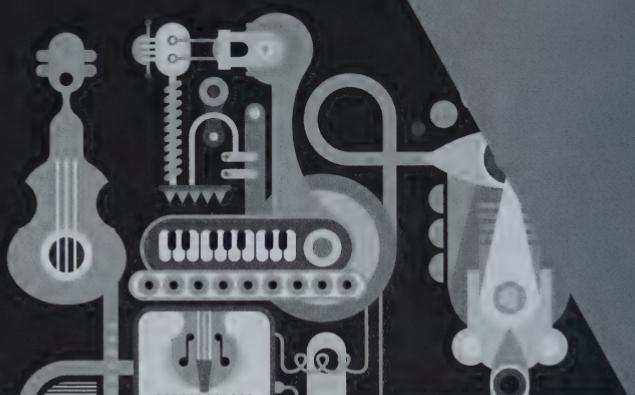
If God is for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth: Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (Romans VIII, 31, 33-34)

CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, glory, and pow'r be unto Him that sitteth upon the throne and unto the Lamb for ever and ever. (Revelation V, 12-13)

CHORUS

Amen.



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**VAP Winter
Choral Concert**
December 7, 2014
at 5pm
United Parish in
Brookline

**VAP Choirs at
Holiday Sing**
December 13, 2014
at 1pm and 3pm
Faneuil Hall

First Night
Dec. 31, 2014 at 1pm
Hynes Convention
Center

**VAP High School
Soloists Recital**
January 7, 2015 at
7.30pm
New England
Conservatory

VAP Choral Auditions
January 10, 2015
Boston Latin School

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HANDEL AND HAYDN SOCIETY IN THE COMMUNITY



H+H at the Gardner Museum

December 7, 2014
1.30pm
Tickets \$12-\$27
Isabella Stewart Gardner
Museum

H+H begins its museum residency with H+H Concertmaster Aislinn Nosky and Resident Conductor and harpsichordist Ian Watson leading a complete performance of Bach's popular Brandenburg Concertos. Limited ticket availability; visit gardnermuseum.org for details.

H+H at the African Meeting House

December 31, 2014
1pm + 2pm
Free for first 50
audience members with
First Night buttons; \$10
46 Joy Street, Boston

Join us for the fourth First Night Jubilee Day Concert, a celebratory afternoon of music and storytelling on the anniversary of President Abraham Lincoln's Emancipation Proclamation.

Discover Boston's role in this historic events and the part H+H played during Jubilee Celebrations on January 1, 1863. The program includes works of freedom, including *Battle Hymn of the Republic* written by H+H member Julia Ward Howe. Tickets at handelandhaydn.org.

H+H at King's Chapel

January 13, 2015
12.15pm
Free
58 Tremont Street,
Boston

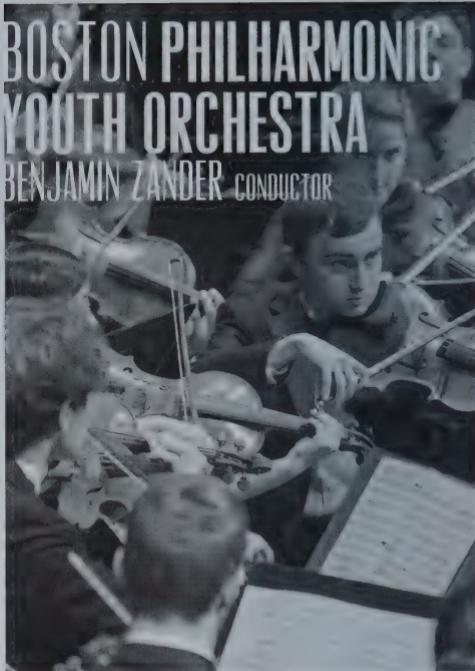
Made up of members from the H+H Period Instrument Orchestra, the Copley String Quartet performs two late works by Wolfgang Amadé Mozart: the Adagio and Fugue in C Minor, K. 546 and String Quartet in D Major, K. 575.

Full season listing at handelandhaydn.org/education/community-programs.

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HANDEL AND HAYDN SOCIETY MUSICIANS UPCOMING CONCERTS

Jesse Irons, violin; Emily Dahl, violin;

Erik Higgins, bass

December 5, 2014 at 7.30pm

First Lutheran Church

299 Berkeley Street, Boston, MA

Antico/Moderno, a chamber ensemble dedicated to performing new music on historical instruments, gives its Boston debut.

anticomoderno.org

Clare McNamara, alto

December 6, 2014 at 7.30pm

Rogers Center for the Arts

Merrimack College, North Andover, MA

The New England Classical Singers present Handel's *Messiah* and More!, a concert of festive cheer that includes Handel's *Messiah* (the Christmas portion and "Hallelujah" Chorus) as well as Zelenka's *Dixit Dominus*.

newenglandclassical.org

Wendy Rolfe, flute

December 6, 2014 at 3pm

Emmanuel Church, 15 Newbury St., Boston, MA

December 7, 2014 at 3pm

Worcester Historical Museum

30 Elm St, Worcester, MA

Stille Nacht: A Classical German Christmas

The warm and wonderful sounds of an age-old German Christmas with instrumental and vocal works by Haydn, Gruber, Gregor, Mozart, and his father Leopold.

oldpostroad.org

Emily Marvosh, alto

December 14, 2014 at 3pm

Memorial Congregational Church

26 Concord Road, Sudbury, MA

Handel Messiah

mccsudbury.org/programs/music/annual-concert-series/

Emily Marvosh, alto

January 10 + 11, 2015 at 2pm + 6pm

George Kent Performance Hall

119 High St., Westerly, RI

Twelfth Night Celebration

chorusofwesterly.org

Guy Fishman, cello and Ian Watson, fortepiano

January 11, 2015 at 3pm

Rockport Music

Shalin Liu Performance Center, Rockport, MA

Fishman and Watson present an all-Beethoven program: Beethoven sonatas Op. 5, Nos. 1 and 2 for fortepiano and cello, along with a piano sonata and the Variations in E-flat Major based on "Bei Männern" from Mozart's *Magic Flute*.

rockportmusic.org

Margot Rood and Sonja Tengblad, sopranos; Emily Marvosh, Clare McNamara, and Margaret Lias, altos

January 24, 2015 at 8pm

Jordan Hall, Boston, MA

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bmop.org/season-tickets/magyar-madness

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DEC 18 + 21 NEC'S JORDAN HALL

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JAN 23 + 25 SYMPHONY HALL

Violin Concerto in C and Symphony
No. 83, *The Hen*.

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FEB 13 + 14 + 15 NEC'S JORDAN HALL

Mozart Mass in C Minor and Beethoven
Symphony No. 1 with conductor Richard Egarr.

MENDELSSOHN ELIJAH

MAR 6 + 8 SYMPHONY HALL

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inspiring epic, first premiered by H+H in 1848.

BACH ST. MATTHEW PASSION

MAR 27 + 29 SYMPHONY HALL

HAYDN THE CREATION

MAY 1 + 3 SYMPHONY HALL

Haydn's crowning masterpiece. H+H's first
performance since 2001.

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MY H+H: COLLECTING TESTIMONIALS TO CELEBRATE 200 YEARS



"As an H+H Chorus member, I've sung numerous performances of Handel's *Messiah*. Given the number of times I've sung each note, it could be very easy to get bored with the work, phenomenal as it is.

However, with each performance, alongside my extraordinarily talented colleagues and under Harry's lively and informed direction, the work presents itself anew.

This newness comes through each year as Symphony Hall fills with expectant people—some wearing Christmas sweaters, some dressed in their finest gowns and tuxedos, and some in more casual attire. The hall buzzes with crisp energy from patrons poised to experience something miraculous. When we all file on stage and take our seats, we feel this energy, too; it's contagious. It gives us each a moment to reflect on all the audience members and musicians who have taken these same positions in the 199 years before us and who will do so years after us. In this magical moment, I try to remind myself of something a music mentor told me long ago: 'Tonight someone is hearing this work for the first time, and someone else is hearing it for the last time.' It's humbling to be part of something so old and yet so new."

Margaret Lias

ALTO

Be a part of history.

H+H is gathering anecdotes, memories, and impressions for a Bicentennial archival project. Share your story to commemorate 200 years of bringing music to life. Please visit www.handelandhaydn.org/testimonials to join the conversation.

Read more tributes and memories of H+H in the commemorative magazine published for the Bicentennial. Pick up a copy at the H+H Shop today or online at handelandhaydn.org/shop.

For more information, contact Haley Brown at hbrown@handelandhaydn.org or 617 262 1815.

INSTRUMENTAL VOICES

A Campaign for H+H



In 1815, a group of passionate Bostonians joined their voices together to perform the music closest to their hearts. In the 200 years since, the Handel and Haydn Society has grown to include thousands more voices, all of which have played instrumental roles in shaping the organization that we know and love. Today, H+H is thriving as never before, so it is the perfect time to add voices to that ever-expanding chorus of support through the *Instrumental Voices* campaign.

With a goal of \$12 million, *Instrumental Voices* is the largest fundraising campaign ever mounted by an early music organization in the United States.

The campaign will sustain the vibrancy and continued excellence of H+H by supporting artistic initiatives, expanding educational programs, enhancing H+H's position of prominence in Boston and throughout the greater music community, and sustaining program quality and growth through endowment support.

The *Instrumental Voices* initiative also encompasses funding for the Bicentennial celebrations, including a free outdoor performance of Beethoven's Symphony No. 9, an interactive exhibit at the Boston Public Library, and the world premiere of a new work co-commissioned with the Library of Congress.

Thanks to the many generous donors listed on the opposite page, the campaign is off to a very strong start, but getting across the finish line will require the support of many others. For more information, visit handelandhaydn.org/campaign or contact Mike Peluse, Director of Development, at 617 262 1815 or mpeluse@handelandhaydn.org.

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To make a gift at this time, visit Patron Information at today’s performance or go online at handelandhaydn.org/support. If you have any questions about your gift, you may contact Meagan McMullen, Associate Director, Annual Fund, at 617 262 1815 or mmcmullen@handelandhaydn.org.

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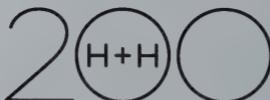
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“What may seem like a small gift from our estate can make a big impact on an organization. We hope to provide a lasting legacy for H+H.”

PETER MANSON AND PETER DURFEE

Peter Manson, member of the H+H Board of Overseers, and husband Peter Durfee bonded over their love for music more than 20 years ago and have been subscribing to H+H ever since. Mr. Manson has long known the value of planned giving and the significant role it plays in sustaining not-for-profits. Several years ago he joined with a few others to help reinvigorate the *1815 Society*. Peter and Peter made a provision in their estate plans to provide larger support than they could in their lifetimes, knowing it will have a lasting effect on H+H. Recently they re-evaluated their estate plans to increase their H+H provision to support the Capital Campaign. Reaching the Campaign’s \$12 million goal is vital to the organization’s future, and estate gifts can help H+H get there.



Join the *1815 Society*

As the Handel and Haydn Society approaches its Bicentennial year, now is a great time to help us “plan a legacy of music” to ensure our future. To find out more about the *1815 Society* and how you can become a member, contact Mike Peluse, Director of Development, at 617 262 1815 or mpeluse@handelandhaydn.org.

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For patrons with disabilities: elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center and accessible restrooms are available inside the Cohen Wing.

Large print program notes are available at the Patron Information table in the lobby.

Assistive listening devices are available. Please see the head usher for details.

Late seating: Those arriving late or returning to their seats will be seated at the discretion of the management.

Lost and found is located at the security desk at the stage door on St. Stephen Street.

Lounge and Bar Service: There are two lounges in Symphony Hall: The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room in the first balcony. Each serves drinks starting one hour before each performance and during intermission.

Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

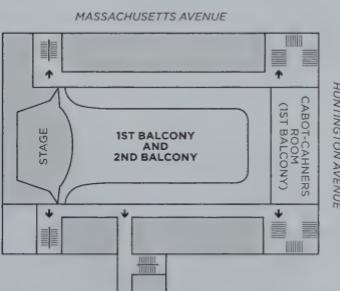
Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right near the elevator, on the first balcony, audience-right, and in the Cohen Wing.

Shop: Handel and Haydn CDs and other merchandise are available to purchase in the Cohen Wing.

IN CASE OF EMERGENCY

Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.



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BACH Der Geist hilft unsrer Schwachheit auf

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Handel *Theodora*

Saturday, April 25 at 7:30pm

Marsh Chapel Choir and Collegium

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Nov. 9: Jesu, der du meine Seele, BWV 78

Feb. 8: Wie schön leuchtet der Morgenstern, BWV 1

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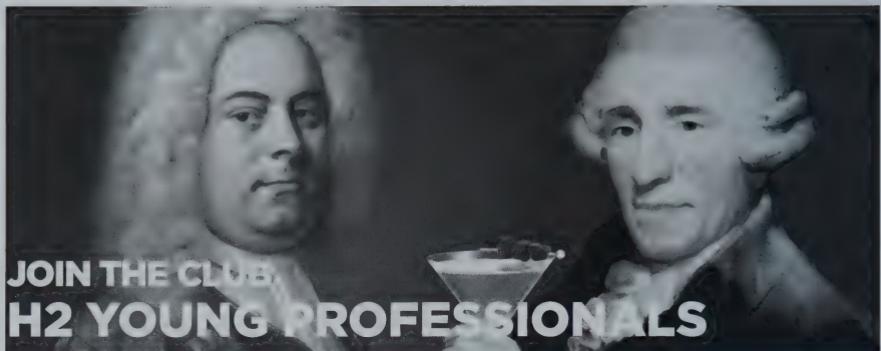
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The Handel and Haydn Society offers Pre-Concert Conversations free of charge to all ticket holders. Talks begin one hour prior to the concert and last 30 minutes.

At this concert, the conversations will be led by Teresa Neff, Historically Informed Performance Fellow.

PRE-CONCERT CONVERSATION

LOCATIONS:

Symphony Hall: Higginson Hall
(in the Cohen Wing)
NEC's Jordan Hall and Sanders
Theatre: Inside the concert hall

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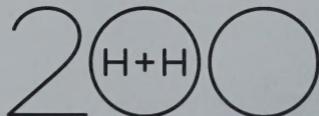
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Sanders Theatre: Memorial Transept outside the hall

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Two hundred years of the Handel and Haydn Society have brought times of great success and great challenge to Boston and our nation. We are deeply committed to the rich benefits of diversity and inclusion that our founders never knew. From volunteers and staff, from audience to musicians, from our mission and leadership, H+H actively promotes a wider world of inclusion. To learn more or share suggestions, please contact Director of Bicentennial and Community Engagement Emily Yoder Reed, ereed@handelandhaydn.org.

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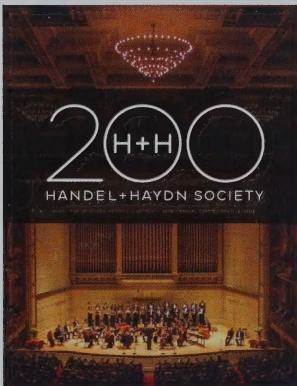
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Both retrospective and forward-looking, this 52-page magazine traces H+H's legendary past and lays out its creative vision for the Bicentennial Season. The Bicentennial magazine includes tributes from various dignitaries, a Q+A with contemporary composer Gabriela Lena Frank, and a user-friendly guide to Bicentennial events.

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